1: Nimuendaju E-5 (1929-1936) 1946 SO8 Timbira SO8

291 177 a metal lock. Attached to it in the back is something like a miniature leather cartridge case of almost cubical form which serves to dispose of their smoking outfit and other trifles; and if anyone owns a bush-knife, that too hangs from his belt. All the young men now covet such a belt, regarding the lidded shoulder bag plaited of burity bast (itself a loan from the Neobrazilians) as appropriate only for their elders. The use of this baldric does not antedate 1901, when forty warriors marched as allies of the Brazilian soldiers against the insurgent Guajajára. It is never worn in ceremonies.

Some men, but no women or children, wear sandals of cow leather, finding them very serviceable on their travels through the sun-baked sand, which is painful even for the Indians. This footgear is a quite recent loan from the Neobrazilians—in contrast to the aboriginal bast-cord sandals of the Akwẽ-Šerénte.

291 882 287 At about thirteen or fourteen the girls receive a girdle (mepre) composed of some thirty tucum threads barely a millimeter in thickness which have been very carefully and evenly twisted on the thigh; they are held together in one spot by wrapping (pl. 10, *b*). The wearer steps into the girdle, with the wrapping in front. Ordinarily a mother gives this girdle to a daughter who has completed her term as auxiliary of some men's organization; and the young woman wears it until her first pregnancy, some resuming it subsequently on festive occasions. At present the Rąmkõ'kamekra girls mostly restrict its use to ceremonial times and dancing. On such occasions they wear only this garment, but generally, though not always, one or more urucú leaves are thrust into it to cover the genitalia (pl. 3, *a*). When not in use this girdle usually rests coiled round the neck of a gourd bottle containing the urucú seeds for body painting; this, with other toilet articles, is generally hung from one of the posts of the girl's elevated bed. Among the Põrekamekra, Pohl saw such girdles and interpreted them as a badge of virginity,[128] which does not hold for the Rąmkõ'kamekra, at least today. Formerly, to be sure, the girls of this tribe are said to have been married only after having received the girdle. A single girdle cord with frontal leaf, such as Pohl observed among the Põrekamekra, is rare among our Canella.

302 831

292 When visiting Barra do Corda the men generally wear trousers, more rarely nothing but a kilt. The women who have no complete dress cover themselves with a loincloth and a cover for the upper part of the body. As Snethlage, too, noted, they assume this costume only just before reaching the first houses of the town and immediately take it off on their departure.

648 291 123 As a matter of fact, these Indians consider clothing not merely inconvenient, but positively indecent, as illustrated by an experience in 1930. Encouraged by my presence, some twenty Guajajára of both sexes decided to visit their old enemies in Ponto. Precisely at the time when the councilors and I were assembled in the plaza at sunset the guests arrived, headed by their chief, José Rosa, who asked for me and was directed toward the plaza. Clad in boots, striped trousers, a shirt no longer white, a rather shabby black coat, and a little straw hat, he stepped among us naked, club-carrying savages and seated himself gingerly on a mat I pushed toward him. Then, however, he delivered a good speech: Assuming our permission, he had come to attend our festival (the second phase of initiation) in order that his and our tribe might henceforth live in peace and amity; the old hostilities were futile, etc. The assemblage listened in amiable mood, gave its consent, and sent him to a chief's dwelling, where he and his attendants received lodgement. Then we adjourned, each going home. At the door of her maternal home Kentapí, then

[128] Pohl, Reise, 2:194.

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about fifteen, was waiting for me, and her first words were: "Imagine that Guajajára not feeling ashamed to go to the plaza in *that* style!" In other words, it was the clothed Guajajára who should have been abashed before us naked men, not vice versa.

The Rąmkõ'kamekra at first treated their visitors as boon companions. How to behave toward the slender, little and bashful women guests was a question, but the men were at once taken into the festive clubs and cordially invited to take part in all ceremonies, but without their trousers and loincloths. The hosts repeatedly urged their visitors to go naked, but the Guajajára always sheepishly evaded. The Canella took their guests bathing, in the expectation that then at last they would shed their clothes, but the Guajajára remained on dry land, merely watching from the bank. That was going too far, so the Canella secretly began mocking the visitors and gradually it dawned upon them that the strangers did not fit into their festive company and had to be got rid of before the beginning of the grand closing ceremony. Forthwith the councilors decided to cut off their provisions and simultaneously to tell them untruthfully that the ceremony would not start before ten days. Sure enough, José Ross[1] appeared in the plaza three days later, announcing that he was very sorry not to be able to wait, that he had to look after his crops, and would leave the following morning, which he did, liberally supplied by his hosts with victuals for the journey.

All other bands worn around the forehead (pls. 9, *a–g*; 10 *a*), neck, chest, and waist (pl. 11, *a*, *b*), upper arm, wrists (pl. 11, *c*, *d*; cf. pl. 13, *b*), knees and ankles are not in constant use, but associated with ceremonial decoration, though a few young men like to appear with at least part of these paraphernalia on everyday occasions (pl. 3, *c*, *d*). No Canella dreams of putting on his knee bands (reddened with urucú like all decorative articles) with any great regularity from childhood on in order to affect the musculature of his legs. Such procedure would merely result in a still greater protrusion of the calves comparable to its effects among the ancient Island Caribs with their rigid bands; it certainly would not give to the lower leg "the desired slenderness" as Martius was told—presumably only to rationalize the name Canellas finas (p. 29).[2]

Hair.—Except for the Western Gaviões and the tribes which, like the Gurupy groups and the Kre'pų'mkateye, have adopted the Neobrazilian style, all Eastern Timbira of both sexes and all ages dress their hair in identical fashion. Irrespective of mourners and people otherwise in seclusion, there were only two old people in Ponto who failed to cut their hair.

The hair is cut rather high on the forehead, close, and in a horizontal line. At the temples of the upraised head the trimmer continues to cut on both sides in an accurately horizontal line but so as to leave a distance of about 4 cm. between the ends of the lines cut, this space being called krąyimõk. The hair is cut in a width of about one centimeter. Where the two hair furrows meet the forehead on either side, the lower corners are rounded off somewhat by removal of hair. Unless smoothed with oil, the coarse, stiff Indian hair then rises more or less shaggy above the furrows, simulating at a distance a cap. The hair about the temples is cut off at the level of the auditory meatus, so that it forms a sort of ear muff (yiré). The occipital hair (krąkatút) is allowed to grow long, but its length greatly varies with individuals, sometimes descending almost to the waist.

Strangely enough, neither Pohl nor Snethlage has noted the occipital gap in the hair furrow that distinguishes Eastern from Western (=Apinayé) Timbira style.[3]

[1] Spix and Martius, 2:822. [2] Nimuendajú, The Apinayé, 169.

1 [i.e. the chief of the Guajajára --- Analyst.]

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123 Cątú heard about it he gashed himself in the corresponding spot with a knife. Such
608 a display of friendship is usually rewarded with a present.

For a pinčwę'i such performances are carried to a grotesque degree: Once a little
608 girl had been stung by a scorpion, whereupon her two pinčwę'i executed a mad
522 scene before the assembled throng outdoors. While the child was howling with pain inside, the women acted as though they had caught the scorpion (which had long since got away) and were allowing it to sting them. Then they pretended crushing it between their fingers and devouring it. In addition they indulged in all sorts of antics, evoking general mirth.

152 Similar nonsense is also practiced whenever a "friend" is ceremoniously distinguished, that is, especially at the beginning or the termination of seclusion in the initiation and the pepkahą'k festivals. Then the friends carry on most extravagantly around their hąpín by way of displaying their mad exultation over the distinction conferred on him. On one occasion a man straddled his sword club as though it were a hobbyhorse and wildly galloped about, wielding his signal trumpet as a crop; another howled and scratched up the earth like a dog; still another pulled back his prepuce and simulated copulation. Most commonly they dance about with protruding tongues, grotesquely swinging their limbs and their heads.

Mutual ceremonial obligations are extremely numerous and intricate. A friend
608 invests a person with ornaments, glues falcon down on his body, and paints him.
302 When the first commandant of the pepyé is freed from seclusion, his pinčwę'i decorates him. If possible it is a hąpín that paints a pepyé with the designs of his plaza group; and at pepkahą'k the pinčwę'i glue falcon down on the King Vultures, and the similar decoration of the pepkahą'k themselves devolves on corresponding
[768] girl friends. Anyone who has been excluded from social intercourse by long absence or seclusion due to illness, mourning, and the like, cannot resume normal participation in the communal life unless he is first painted by a pinčwę'i or hąpín and has thus presented himself before the council in the plaza. Whenever, for example, I return to the tribe, my pinčwę'ipey, Kaṅõ', paints me and, because of my status as a King Vulture, hence, hąmrén, she also decorates me with falcon down. At a major ceremony of the great festivals the friends of either sex are compensated for their services with meat pies offered by the decorated performers' kinswomen; otherwise a minor gift constitutes their fee.

[764] When set on the bier, a man's corpse is painted by his pinčwę'i, a woman's by her hąpín, falcon down being substituted in case of a hąmrén. The remuneration is not taken from the dead person's property.

In most cases the decoration worn at a ceremony is surrendered at its close to
608 the wearer's hąpín and pinčwę'i. At the end of a pepyé seclusion the comb with
292 which a novice's sister had stroked his hair was immediately turned over to his pinčwę'i, who suspended it from her neck. After the solemn parading of the first pepyé commandant subsequent to the lifting of his seclusion, his pinčwę'ipey immediately removed all his decorative outfit, viz., his forehead and girdle bands, bandoleers, and cotton belt; and nothing could induce her to sell me these regalia. The two girls graduating with the pepyé were divested by their pinčwę'i at the girls' final appearance in the plaza, while their hąpín appropriated the presents laid down for that purpose before them by the girls' kinswomen. At the close of their festival the pepyé, decorated with cloths, beads, and green tucum cords, left for a log race against the next oldest age class; at the exit from the village their pinčwę'i surrounded them and took off all their ornaments. Similarly, the women and girls who twice divest the pepkahą'k of their yellow cords are the wearers' "friends."

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Accordingly rape was unknown, the only contrary instance being that of an Indian who had been intoxicated to senselessness in a Neobrazilian house; on the way home he ravished his twelve-year old daughter, but on coming to he had not the slightest recollection of his deed.

DAILY DANCES

The relations of the young people of opposite sex are best illustrated by their joint dances in the plaza, which normally take place three times every day during the ceremonial season. The party includes as participants:

1. The precentor, ikrérekaté. Of this category the Canella have two or three good representatives and a number of mediocre ones. The younger ones who show talent are instructed by the older precentors, at whose side they appear. A worthy precentor requires a good voice, a good memory for the innumerable dance songs, and bodily endurance. His instrument is the dance rattle, ko'tõi, made of the rind, usually painted red, of a *Crescentia cuiete*, mounted on a wooden handle that projects above as an elongated tip, by which the rattle can be planted in the ground (pl. 32, *b*, *c*). At the grip end a rectangular hole in the handle permits the insertion of a plaited wrist loop, which has a long tassel. The precentor is by no means a medicine-man nor has his rattle the slightest religious significance, as Abreu erroneously assumes.[109]

A remarkable description of the rattle wielded by a Põrekamekra precentor is given by Pohl: "This [precentor] carried in his right hand a ¾-yard-long staff along which a blackened coconut shell could be pushed up and down by the movement of the body. Within the shell were maize kernels, which produced a loud noise." I have never seen such an instrument, which recalls the "taran" observed by Snethlage among the Moré of the upper Madeira region. But Pohl does not seem to have closely viewed the object he describes, for it could hardly have been a "coconut shell" and the "maize kernels" were presumably the black pamtiį seeds which both the Eastern and Western Timbira exclusively use and specially cultivate for this purpose.

The precentor generally wears a forehead band, a neck band with a tassel for the back of the neck, sashes across the chest, sometimes cotton bracelets—never a loincloth such as Jurandyr Paes Leme paints in representing a Ponto dance.[110]

2. The precentress, mehõkrepúi, has already been referred to (p. 97).

3. The girls from about their seventh year until at least their first pregnancy. Many a woman eagerly participates even subsequently so far as the care of her infant permits. On the other hand, women of the critical age or grandmothers never take part.

4. The males comprise at least the older members of the unofficial boys' class and the two junior official classes, mepantúa.

If the youths are otherwise engaged, the girls will dance by themselves, but this is certainly not the normal thing, contrary to what might be inferred from Snethlage's and Abreu's reports, both of which mention only the dancing girls and the precentor, saying nothing about the participation of young men. Indeed, Snethlage goes so far as to speak of a "women's dance."[111]

[109] Fróes Abreu, Terra das Palmeiras, 180, 182.

[110] Fróes Abreu, op. cit., 182. Pohl, Reise, 2:201. "Dieser trug in der Rechten einen drey viertel Ellen langen Stab, an welchem eine schwarz gefärbte Kokosschale durch die Bewegung des Körpers auf und niedergeschoben werden konnte. In der Schale waren Maiskörner, welche ein lautes Geräusche verursachten."

[111] Snethlage, Nordostbras. Ind., 180.

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526 322 824 The ordinary logs are called krowa, burity palm (*Mauritia flexuosa*), being formed from a cylindrical section of one of these trees. About 1 m. long and 40-50 cm. in thickness, these logs may be estimated to weigh 100 kg., but are actually somewhat lighter. To afford a better grip the makers set off a shallow hollow from the margins of the terminal planes. (See pl. 29, *b*.) Among the Krĩkatí I saw gigantic logs, but they had been bilaterally hollowed out, leaving a transverse partition 5 cm. in thickness. Invariably a man of mature years tests the completed logs at the site of manufacture, ordering those he judges too heavy to be lopped off and over-light ones to be deposited in the water.

Logs made out of the heartwood of other trees are called pąra. The pą'rakahą'k made at the beginning of the pepyé initiation—with grips projecting from the terminal planes in the direction of the longitudinal axis—represent a special variety. I observed similar specimens among the Kre'pų'mkateye. Distinct from these are the pąrakačą're used on the first and second days of the closing ceremony of the ketúaye festival. Their weight is negligible; on the other hand, the hąmkrán typical of the opening of the vų'tę' season are the heaviest I have ever seen.

526 292 For the more solemn log races the Rąmkõ'kamekra adorn themselves with girdle pendants far less impressive than those of the Apinayé; they likewise put on forehead bands, neck bands, sashes, and burity-fiber girdles. The pendants and the girdles have long posterior tail-like appendages. At a major race at the close of the ketúaye the participants had tied together their long occipital hair with a grass fan of the type referred to on page 48 (see pl. 20, *b*).

526 302 534 [271] The Rąmkõ'kamekra paint themselves black for a log race. During it they use as instruments only trumpets and their little calabash ocarinas. Like the Apinayé they wrap their wrists with plaited cotton cords terminating in tassels (pl. 11, *c*, *d*); this is to afford protection from chafing against the edge of the log. It is the young girls' duty at major races to provide themselves with gourd bottles filled with water and, keeping pace with the runners, to slake their thirst.

526 The teams alternate in issuing a challenge. Either at an evening or a morning session a councilor once and for all delegated for this duty loudly calls the team whose turn has come, "aikõ'! aikõ'! ape kǫ'ikateye (or whatever may be the team in question) kanąm meká iykre kačúa tǫ ike'ké!" Those summoned reply in chorus, "hã'o!"

At a suitable distance from the village, in a *galeria* forest with burity palms, the challengers prepare the two logs and, when done, drag them to one of the race tracks if feasible, but as a rule only as far as one of the bypaths that ultimately lead to the track. A space about 6 m. square is cleared, and there the logs are laid down at a distance of about 1½ m. from each other, resting on leaves so as not to be soiled. They are always put down with the axis in the direction of the course. The above-mentioned hąmkrán are painted red by two erstwhile girl associates of the pepyé. (See pl. 29, *a*.)

526 554 The ceremony of the čų'kate with the hąmkrán logs resting on the ground has been described. The office of these four čų'kate is attached to the names Vakái, Pąrkré, Pądnhí and Mĩkrõ', with which it is passed on by inheritance. Their badge consists of a girdle plaited of cotton; it is of the width of two fingers. Hanging from it is a pendant (čų) of rattling objects, properly tapir hoofs; but since nowadays the tapir is extinct within the tribal domain, the tips of little bottle gourds, deer hoofs, and ostrich beaks serve as substitutes. From this girdle the čų'kate derive their name, and formerly all four of them wore these emblems in their official capacity; but at present only one of them owns one.

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tipping over, they tied them to rectangular frames of poles planted in the ground. The cultivated fruits, overflowing the edge of the hampers, constituted the pó, that is, the initiates' kinswomen's payment to the plaza groups that had erected and equipped the cells. In front of every house there were as many hampers as there had been pepyé in seclusion there.

Suspension of commandant's seclusion.—From July 14 to 18 the commandant was the only pepyé still in retreat. On the 18th the pepyé, after collecting food from their mothers' homes, marched about one hundred and fifty meters outside the village along the road going west. On the left of the route they built a fire, by which the two girls and the leaders lay down, while the rest—including the deputy—sat down in a circle in the middle of the street. In the center of the circle a burity stick, 1½ m. long, was stuck into the ground. Three ko'túmre with rods were standing among the sitters. One after another stepped into the center, laid his hands on the top of the stick, and softly uttered approximately these words: "Be careful! Our commandant is surely already making preparations. Obey his commands lest he beat us!" This was kept up, in turn, from nightfall until late at night.

At intervals of a few minutes one of the errand boys ran to the commandant's hut of seclusion to ask whether he was not coming soon. He answered brusquely that he wanted to be let alone and would come later. The boy trotted back with the message to the assembled pepyé, who at once sent his colleague on the same mission and with the same result. This continued till 11 P.M. At that hour the commandant quite abruptly and furtively rose, taking his rod, and sneaked unseen through the rear exit to the circle of pepyé sitting in the dark. Suddenly he jumped at them, crying, "You called me, and now you are all asleep!" The pepyé dispersed, and the commandant lashed the ground behind them with his whip, pulled the burity stick out of the ground, and hurled it aside. Then his deputy took him by the hand and led him some distance back on the road he had come.

While the deputy was returning to the pepyé, his superior walked back alone along the boulevard to his retreat, before which his kinswomen, hąpín, and pinčwę'i were waiting to decorate him. They tied two cloths folded together into bands round the middle of his body and made another into a forehead band. On his back he was made to wear a beaded cord with a little mirror. He wore a thick girdle of white cotton cords and two sashes of like material crossing each other on the chest. To each sash was fastened a cord 30 m. long, stretched and held on either side by ten persons of both sexes. Directly by the commandant stood one hąpín at each side, holding the cord with one hand and supporting the commandant's outstretched arm with the other. Ahead of the commandant and at his side walked his sister's daughter, Kentapí, holding a gourd bottle filled with water and a cloth for wiping off the perspiration. The entire group was facing the seclusion house and moved, laterally without change of front, in a westerly direction round the boulevard from the commandant's retreat, which lay at the north end of the settlement.

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The commandant extended his arms, spread his legs apart, turned his head left, and began rocking his body back and forth as though about to give it a leftward swing. At last he drew his right leg beside his left, then separated the left leg again, and thus, accompanied by all his followers, he moved slowly sideways from the retreat (a) toward the neighboring house (b). At first he sang the catcher's "hõ! hõ-õ!", then another song. From (b) he first returned to (a), then passed on to (c), returned to (b), advanced to (d), etc., thus boxing the compass of the circle. During this tour huge fires were kindled with the plentiful fuel yielded by the palm grass of the dismantled cells.

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During the entire festival the Clowns sing pepkahą'k songs every evening, in memory of the pepkahą'k festival, at which they also play a great part (p. 221 ff.).

The Fish Otters wear forehead bands of cotton string. From these ornaments two arara tail feathers hang down the back by long cords; almost reaching the ground, they form the tẽ'reyapį', that is, fish-otter tail. These feathers, nowadays very valuable because the arara is virtually extinct, have a long history. In 1934 they formed the age-class leaders' occipital ornament at ketúaye. After the close of this initiation they were made over into an ornament called hąkyará, which goes around the forehead and down the back; the council allots it as a distinction to the best precentor in the village. This man danced and sang with it for two years, then he gave it to the Fish Otters for use as a head ornament in tepyarkwá. At the close of this festival the headbands of the tẽ're fell to the Clowns' share, and by the council's orders the feathers were to be worked over to ornament a ceremonial lance (krowačwa), to be awarded to Pąčet, head of the Clowns, in recognition of his achievements at the tepyarkwá.

Close.—When the council feels that these performances have lasted long enough, they set a date for terminating the festival. Game is hunted and vegetable produce brought from the farms. With these materials fish-shaped meat pies are made in the maternal homes of the Fish membership: the lumps are put into a mold of cipó (*Paullinia pinnata* L.) in fish form and burity bast fins are fastened on.

In the meantime the Clowns have erected a camp in the woods by a brook, where they set up palm-leaf fronds as a "weir" and shape hooked implements of forked branches to represent the necks, heads, and bills of aquatic birds. One Clown enters the village to learn whether the pies are ready. He receives in every house a slice of flesh, which he ties to a pole and carries into his society's camp.

In the evening the Fish sing in the plaza to the shaking of rattles, after which they disperse to their six huts.

The following morning the Clowns disguise themselves in their camp in every possible way: they paint themselves grotesquely, clip their hair in part or altogether, or cut themselves two or three hair furrows, one above the other. With the long tufts clipped from the heads of youths they artificially lengthen their girl associates' hair. Thus they enter the village in the afternoon, camping and singing by a fireplace in the plaza. Now falcon down is glued on their girls' bodies. The Clowns bring their wooden bird heads and palm fronds to the plaza, where they quickly dig a circle of holes in the ground to plant the fronds, thus completing the weir. A good runner specially appointed by the council assumes the role of the jejú (kutápti). He is the first of all the Fish to enter his maternal home, receive the fish-shaped meat pie, take it under his arm, and run to the plaza, past the Clowns, and into the weir. Soon he steps out of it again and summons the other Fish, who now similarly fetch their pies from their maternal homes. They enter the weir with them, form a line that faces east and sing.

Meanwhile the Clowns pretend to crush the fish-drugging cipó. The Fish extend their pies toward them, the Clown girls enter first and seize one pie, whereupon all the Clowns try to possess themselves of the rest by attempting to spit them on the beaks of their bird heads. But the Fish break through the weir and try to escape with their pies.

About ten Piranhas (apą'n; *Serrasalmo* sp.) are gathered in a northwest house, armed with bush-knives, and try to chop up the heron heads with which the Clowns attack and drive them out. At last the two Clown girls are the first to seize two Piranhas and rob them of their pies. Immediately the Clowns rush against the

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a b c d

GIRL IN CORD GIRDLE AND LEAF APRON; AND IN LOINCLOTH; MAN CEREMONIALLY DECORATED

[269]

1. Nimuendajú E-6 (1929–1936) 1946 808 Timbira 808

1: Nimuendajú E-5 (1929-1936) 1946 SO8 Timbira SO8

292.
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a

b

c

MANUFACTURE OF DECORATION WITH AID OF CIPÓ LOOP; AND WITHIN A FRAME

1: Nimuendajú E-5 (1929-1936) 1946 SOS Timbira SOS

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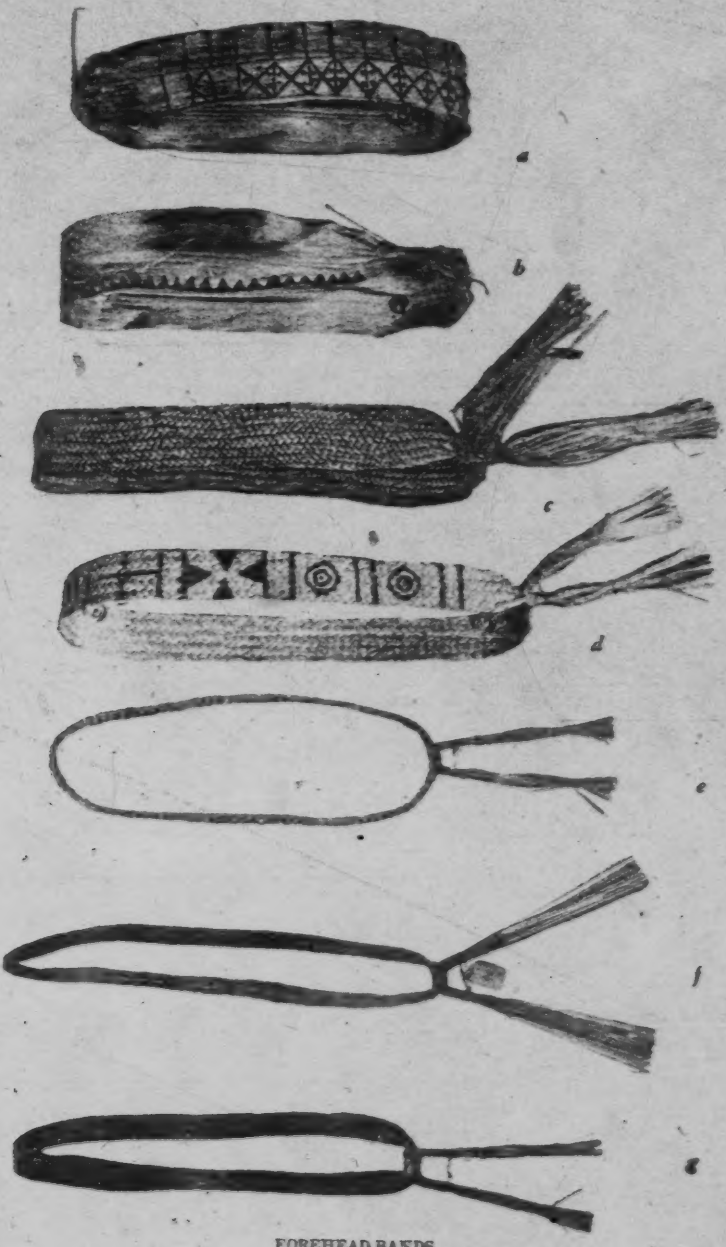

FOREHEAD BANDS

1: Nimuendajú E-5 (1929-1936) 1946 SOS Timbira SOS

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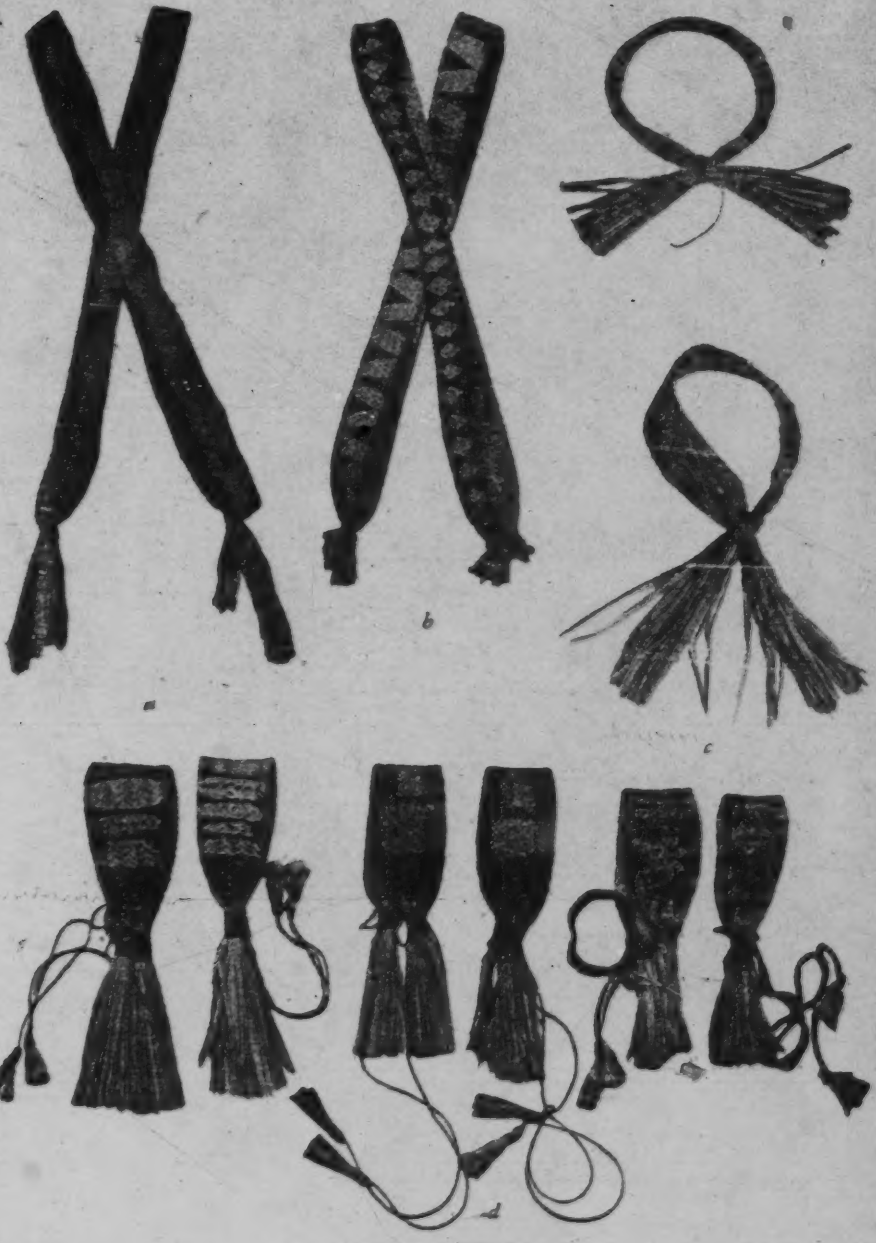

SASHES; WRISTLETS

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292

a b c

MAN WITH DECORATION; GIRL AS VIRGIN AND, LATER, Cchildless WIFE

[319]

Nimuendajú E-5 (1929-1936) 1946 SOS Timbira SOS

ls Nimuendajú E-5 (1929-1936) 1946 SO8 Timbira SO8

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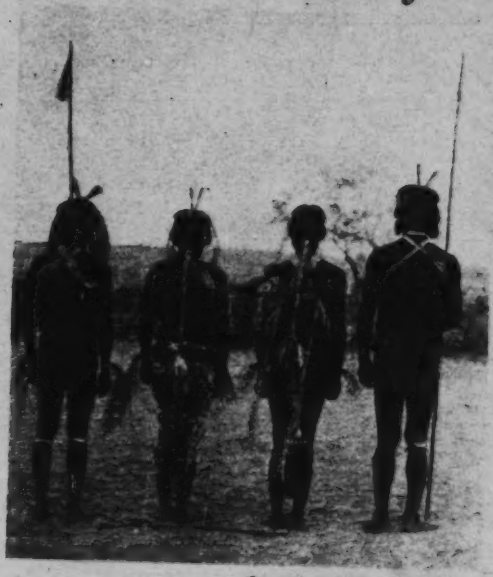
a

b



c

TEPYARKWÁ MESSENGER OF FISH SOCIETIES; TEPYARKWÁ GIRL ASSOCIATES OF CLOWNS; REAR VIEW OF COSTUMES

/47 cont./

302 765 The Herculean-built brother-in-law of the village chief is among them. His head is /48/ shaved. According to tribal custom he had taken his head hair as an offering to the grave of his recently deceased wife (1).

[171] [101] 1. I observed the same custom among the Mẽkubengokrä Kayapo, to the west of the sierra of Conceição do Araguaia, in whose villages I stayed in 1909.

123 [203] The news of my imminent arrival had already been announced in the village. So it came about that I, with my companion, rode into Suridade accompanied by a stately procession. [361] In the village, which is built circularly -- i e., all the huts lie [622] in a circle, the radius of which is about 100 meters -- I was taken [342] immediately to the hut of the chief, Manoel José de Santo Vaqueiro, which is not distinguished from the other nine huts by any externally visible feature.

123 622 576 [648] The chief had received the rank of major from the government and obviously put /illustration appears here/ great value on the form of address due him. My first query as to whether the "chefe da aldeia" /head of the village/ were present in the house seemed not to correspond to the customary local ritual. The alteration of my question to "Aqui está a casa do 'major' Vaqueiro /Is this the house of Major Vaqueiro/?" had, however, the immediate result of a reply, "estou prompto" /this is it/, uttered rapidly several times.

And at once the ruler of the village emerged from under the low entrance, in front of which lay a large log of wood.

622 292 And how he looked! He had clad himself in his most elegant finery.

A black dinner-jacket hung loosely against white trousers on his thin figure.

On his head sat a colored double-peaked soldier's cap, which, as he recounted with a pompous air, had been bestowed upon him by the governor as a badge of his rank --